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Record Supplement

for

August, 1940

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AS	L'Anthologie Sonore	LUM	Lumen
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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
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Vol. III

Record Supplement for August, 1940

No. 8

ANON: My Lagan Love. See under SONG RECITAL.

AUBER (DANIEL FRANCOIS)

AUBER: *Crown Diamonds—Overture*. The London Philharmonic Orchestra, conducted by Constant Lambert. 12" disc, No. V-12806; price \$1.50.

The charming tuneful overture to *Crown Diamonds*, originally reviewed as an import in the November 1939 *Record Supplement*, is now added to the domestic Victor list.

Mr. Lambert and the Orchestra have given us a sparkling performance, well played and recorded.

BACH (JOHANN SEBASTIAN)

BACH: *Fantasia and Fugue in C Minor* (Peters Vol. III, No. 6). Edouard Commette (organ, St. Jean de Lyons). 12" disc (2 sides), No. C-70087D; price \$1.50.

Commette gives but an adequate performance of this majestic work. The recording of the organ has been satisfactorily accomplished, but in spite of its age the old Dupre recording of this work (V-9284) has its points. The cut in the *Fugue* and the very deliberate pace at which Commette plays this section robs the work of considerable effect.

BACH: *Trio-Sonata (Flute, Violin, Basso Continuo) in G Major*. The Moyse Trio. 12" imported disc (2 sides), No. G-DB5076; price \$2.50.

A short time ago the Danish Quartet (G-DB5221) played their version of this work which is listed as No. 2 in Volume VIII of the Peters Edition of Bach's chamber works. Their version used a cello to reinforce the basso continuo which was played on a piano. This new version, by the distinguished French Trio, Marcel Moyse (flute), Blanche Honegger (violin), and Louis Moyse (piano), is delightfully played and the recording is excellent.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Concerto (Piano and Orchestra) No. 3, in C Minor, Op. 37*. Marguerite Long and the Paris Conservatory Orchestra, conducted by Felix Weingartner. Four 12" imported discs (8 sides), Nos. C-LFX581/84; price \$8 the set.

This, the last of the "conventional" concerti (the great G Major [4th] marks a new trend in Beethoven's writing for the piano and orchestra), was first performed in Vienna, April 5, 1803, with the composer as soloist. Written in one of the happiest years of Beethoven's life, 1800, it has the usual three movements, with traces of the Mozartian influence in each: *Allegro con brio* (4 sides); *Largo* (2 sides); *Rondo—Allegro* (2 sides).

Since 1934 Artur Schnabel's interpretation (VM-194) has been the gramphonic standard. This month we are fortunate in having a new recording of this bright and tuneful concerto, played by Marguerite Long and conducted by Felix Weingartner. Mme. Long differs radically from the noted Austrian only in her interpretation of the *Largo*, which by her less deliberate treatment achieves a beauty of lyrical expression that Schnabel did not attain by his overdeliberate performance.

The recording has captured the beauty of the piano tone with fidelity, and the orchestral voices, under Dr. Weingartner's superb direction have been transcribed most satisfactorily, giving us a set of discs in which Mme. Long and Dr. Weingartner have collaborated with great success.

BEETHOVEN: *Concerto (Piano and Orchestra) No. 4, in G Major, Op. 58*. Walter Gieseking and the Saxon State Orchestra, conducted by Karl Böhm. Four 12" discs (8 sides), in Set CM-411†; price complete with album \$6.

Announced in the *July Record Supplement* as an import, our supply of this incomparable version of the G Major was quickly exhausted. This has been alleviated now, since Columbia has at last decided to issue this work domestically.

There is little more to say at this time other than to amplify our review: Gieseking's superb performance, which has been transcribed to this set of clearly recorded discs, is without parallel in gramophonic literature. Each playing disclosed new beauties.

BEETHOVEN: Concerto (Violin and Orchestra) in D Major, Op. 61 (9 sides) & **BACH:** Sarabande and Double (from Partita No. 1, in B Minor) (unaccompanied). Bronislaw Huberman and the Vienna Philharmonic Orchestra, conducted by Georg Szell. Five 12" imported discs, Nos. CLX509/13; price complete with album \$10.

Huberman's numerous admirers will be pleased to know that we have succeeded in obtaining a limited supply of this eminent artist's interpretation of Beethoven's concerto, in which he uses the Joachim cadenzas. His warm rich tone has been captured faithfully by the engineers in this well-balanced recording.

Two other versions of this work are available: Kreisler-London Philharmonic, conducted by John Barbirolli (VM-325), in which the Kreisler cadenzas are played; Szigeti-London Symphony, conducted by Bruno Walter (CM-177), now badly in need of re-recording, in which the Joachim cadenzas are used, has long been the standard version.

This new version, as we have said, captures the artist's warm vibrant tone, but it also displays this artist's unfortunate lack of pure intonation at several strategic points. Otherwise this is a satisfactory set of discs.

BERLIOZ: Les Troyens à Carthage—Marche. See **WAGNER:** Rienzi—Overture.

BIZET (GEORGES)

BIZET: L'Arlésienne Suite No. 2. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Two 12" discs (4 sides), in Set VM-683; price complete with album \$3.50.

The incidental music which Bizet wrote for Daudet's play *L'Arlésienne* has been neglected of late by the recorders. Arthur Fiedler and the "Pops" have given us an excellently recorded version of Suite No. 2: *Pastorale*; *Intermezzo*; *Menuett*; *Farandole*, which will have to do for the present, but we would like to have this group record the entire twenty-seven numbers.

In the past, the artistic superiority of this organization has often been obscured by none too good recording, but this set is very fine and can be highly recommended.

BOCCHERINI (LUIGI)

BOCCHERINI: Quartet (Strings) in G Major, Op. 33, No. 5. The Roth String Quartet. Two 12" discs (4 sides), in Set CM-X170; price complete with album \$3.50.

Boccherini, belonging to that school of composers called classical, was a prolific writer, having composed, it is claimed by some authorities, 102 string quartets besides many symphonies and other works. His talent for writing

simple expressive music of great melodious appeal is amply demonstrated by this "first" recording of this quartet.

The Roth Quartet have been accorded exceptionally fine recording and their ensemble has improved greatly.

BRAHMS (JOHANNES)

BRAHMS: Concerto (Piano and Orchestra) No. 1, in D Minor, Op. 15. Artur Schnabel with the London Philharmonic Orchestra, conducted by Georg Szell. Six 12" discs (12 sides), in Set VM-677†; price complete with album \$12.

This concerto, like others of Brahms's works, went through several metamorphoses. At one time it was a symphony with a scherzo; at another time it was rewritten for Brahms's favorite medium—two pianos. Published in 1857, it was performed in the same year, with Brahms at the piano, at a concert in Hanover, but was coolly received.

There are three movements: *Maestro* (5 sides); *Adagio* (4 sides), and *Rondo* (3 sides). Schnabel takes 2 sides more than did Wilhelm Bachaus (VM-209). Despite the newness of the present set, there is still much to admire in the older version. Upon comparing the two interpretations we find that Schnabel by his excessively heavy treatment of the first movement (with some technical deficiencies on sides 3 and 5), and by forcing the piano tone beyond its limitations in the *Rondo*, only emphasizes the superiority of Bachaus's performance. Another grave fault is that the pace at which Schnabel takes the beautifully expressive *Adagio* is so extremely slow that the legato does not hold together.

Unfortunately, this set which was released last month, did not reach us in time for inclusion in the *July Record Supplement*, but we feel that those who are contemplating purchasing this concerto should listen to both before making a decision, while those who have the Bachaus performance should be well satisfied.

BRAHMS: Sapphische Ode. See **SCHUBERT:** Horch, horch, die Lerch.

BRUCH (MAX)

BRUCH: Kol Nidrei, Op. 47. Pablo Casals (cello) and the London Symphony Orchestra, conducted by Sir Landon Ronald (3 sides) & **HAYDN:** Menuet in C Major (arr. Piatti). Pablo Casals (cello) and Blaset (piano). Two 12" discs, in Set VM-680; price complete with album \$4.50.

Kol Nidrei, the Jewish lament, recorded many times in less extensive versions by practically all of the leading instrumentalists, is given its first full-dress version by Casals and the Orchestra. Casals plays this setting by Bruch perfectly, and the recording is of the finest. The Haydn Menuet affords Casals another opportunity to display his tone to good advantage.

CARPENTER: Serenade. See under SONG RECITAL.

CHARPENTIER (GUSTAVE)

CHARPENTIER: Louise—*Depuis le jour*, Act III & **PUCCINI:** *La Bohème*—*Mi chiamano Mimi*, Act I. Grace Moore (soprano, in French and Italian respectively), with Victor Symphony Orchestra, conducted by Wilfred Pelletier. 12" disc, No. V-17189; price \$2.

Grace Moore's recent appearances at the Metropolitan in the name part of Charpentier's *Louise* have brought forth many favorable critical comments. On this disc, which is her first in quite some time, she sings her version of *Depuis le jour*, acceptably, but it is the *Mi chiamano Mimi*, which shows off her artistry and lovely voice to best advantage.

Miss Moore's welcome return is signalized by some very fine recording.

CHAUSSEON: *Le Temps des lilas*. See under SONG RECITALS.

COPLAND (AARON)

COPLAND: *Two Pieces for String Quartet—Lento Molto & Rondino*. The Dorian String Quartet. 12" disc, No. C-70092D; price \$1.50.

Aaron Copland, whose *El Salon Mexico* (VM-546) did much to revive our faith in contemporary American composers, is represented by two first rate short sketches for string quartet, on this month's list. The *Lento molto*, written in 1928, is a miniature of great beauty. *Rondino*, a piece of delicacy and interest written in Paris 1923, is an early example of the influence of jazz in chamber music, and is based on a series of notes designed to spell the name of the French composer, Gabriel Fauré.

The performance is excellent and the recording leaves nothing to be desired.

DEBUSSY (CLAUDE)

DEBUSSY: *Prélude à l'Après-midi d'un faune*. The Concertgebouw Orchestra, conducted by Willem Mengelberg. 12" imported disc (2 sides), No. T-NSK2955; price \$2.50.

Mengelberg and the famous Amsterdam Orchestra add their version of the *Faune* to the lists. This disc features some very fine recording and playing, but Mengelberg's reading does not have the delicacy of nuance and lightness that Sir Thomas Beecham evoked in his superb interpretation with the London Philharmonic (C-69600D).

DELIUS (FREDERICK)

DELIUS: *On Hearing the First Cuckoo in Spring*. The London Philharmonic Orchestra, conducted by Constant Lambert. 10" disc (2 sides), No. V-4496; price \$1.

On Hearing the First Cuckoo in Spring—No. 1 of Two Pieces for Orchestra, as played by Mr. Lambert and the London Philharmonic, is evidently slated to supersede the Toye-London Symphony disc (V-4270).

The recording and interpretation are very good.

DOWLAND: *Come Again Sweet Love*. See under SONG RECITAL.

DVORAK (ANTONIN)

DVORAK: *Quartet in F Major*, Op. 96 ("American").

The Budapest String Quartet. Three 12" discs (6 sides). In Set VM-681†; price complete with album \$6.50.

The *Quartet in F Major*, written during Dvorak's sojourn in the United States, is the sixth work in this medium and has come to be known as the "American." Tuneful, well written, in four movements: *Allegro ma non troppo*; *Lento*; *Scherzo—Molto vivace*; *Vivace ma non troppo*, this is one of the most popular works appearing on chamber music programs.

The Budapest String Quartet give us a superlative reading which has been faithfully transcribed to these discs, and has been recorded to perfection. Another version of this work by the Roth Quartet (CM-328) has been a favorite, but the Budapest players have captured first place.

DURANTE: *Kyrie*. See COLLECTIONS: EARLY LITURGICAL MUSIC.

FAURE (GABRIEL)

FAURE: *Spleen*, Op. 51, No. 3 & *En Prière*. Ginette Guillamat (soprano, in French) with Vlado Perlemuter (piano). 10" imported disc, No. C-DF2486; price \$1.50.

Mlle. Guillamat, with the capable assistance of Vlado Perlemuter at the piano, sings two expressive songs of Fauré. *En Prière* has had numerous previous presentations, but *Spleen*, a setting of the Verlaine poem, makes its debut, as far as we can trace, on discs. Both songs are sung with rare understanding, and Mlle. Guillamat's warm voice is managed with skill in this effective recording.

FRANCK (CESAR)

FRANCK: *Symphony in D Minor*. The Lamoureux Orchestra, conducted by Albert Wolff. Four 12" imported discs (8 sides), Nos. D-CA8128/31; price \$5 the set.

Many requests for the best interpretation of the *D Minor*, has lead us to list this remarkable set of discs. Surpassing the Gaubert (CM-121) reading and the mannered Stokowski (VM-300) version, Wolff and the Lamoureux Orchestra of Paris continue to lead the field. The recording, taken from our exclusive Decca-Polydor catalogue, is satisfactory.

GERSHWIN (GEORGE)

GERSHWIN: Concerto in F for Piano and Orchestra.

Jesus Maria Sanromá with the Boston "Pops" Orchestra, conducted by Arthur Fiedler. Four 12" discs (7 sides, last side blank), in Set VM-690†; price complete with album \$7.

After the successful première of *Rhapsody in Blue*, at the historic Aeolian Hall concert by Paul Whiteman and his orchestra, on Lincoln's Birthday, 1924, Walter Damrosch commissioned Gershwin to write the *Concerto in F* for the New York Symphony Society. The first performance by the Society, December 5, 1925, under the direction of Dr. Damrosch, launched this popular composition on its spectacular career.

The *Concerto in F* is an ingratiating work, combining as it does the jazz technique with a previously more austere form, giving us an original and distinctive contribution to the musical literature of our country. Written in three movements: *Allegro*; *Andante con moto*; *Finale—Allegro con brio*, this concerto fully exploits the resources of the solo instrument, making great technical demands upon the performer, and the tonal wealth of the orchestra.

This recording is the first to utilize the complete symphonic score as written by the composer. Sanromá gives a scintillating performance, and is most capably assisted by the "Pops," under the baton of Mr. Fiedler, in this authentic version which has been recorded with the greatest fidelity.

GERSHWIN: Porgy and Bess—Selections. Anne Brown (soprano), Todd Duncan (baritone), with the Eva Jessye Choir and the Decca Symphony Orchestra, conducted by Alexander Smallens. Four 12" discs (8 sides), in Set D-145; price complete with album \$4.50.

Gershwin's American folk opera, *Porgy and Bess*, might be said to come into its own with this outstanding presentation with Anne Brown and Todd Duncan, who together with the Eva Jessye Choir starred in the original Broadway production. In a previous version made under the supervision of the composer, with Helen Jepson and Lawrence Tibbett (V-C25), a sense of superficiality was apparent which this new recording completely effaces.

The selections which comprise this album are: *Overture*; *Summertime* (Anne Brown); *My Man's Gone Now* (Anne Brown); *I Got Plenty O' Nuttin'* (Todd Duncan); *Buzzard Song* (Todd Duncan); *Bess, You Is My Woman* (Todd Duncan and Anne Brown); *It Ain't Necessarily So* (Todd Duncan); *The Requiem* (Eva Jessye Choir); *Porgy's Lament* and *Finale* (Todd Duncan with Choir).

Miss Brown's clear enunciation and rich voice gives the music of *Bess* an eloquence that is truly moving, and Mr. Duncan by his sincerity and great artistry faithfully recreates *Porgy*. These two artists are superb in their

roles, and with the Eva Jessye Choir and orchestra forming a richly hued background, which the engineers have faithfully captured on these discs, we feel that we have the ultimate recorded version.

GERSHWIN: George and Ira Gershwin Specials. See under **COLLECTIONS**.

GRANADOS: El Majo Descrito. See under **SONG RECITAL**.

HANDEL: Rinaldo—Lascia ch'io pianga. See under **SONG RECITAL**.

HAYDN (JOSEPH)

HAYDN: Concerto for Trumpet and Orchestra—Andante and Rondo (only). George Eskdale and Symphony Orchestra, conducted by Walter Goehr. 12" disc, No. C-70106D; price \$1.50.

Haydn wrote several concertos for the Clarino (a valveless instrument with a high pitch), and the two movements on this disc are perfect examples of the virtuosity demanded of the performer.

Originally reviewed in the April 1940 *Record Supplement* as an import, this disc met with an instantaneous sell-out. George Eskdale's remarkable performance of the second and third movements, now listed in the domestic Columbia Catalogue, has been recorded with such clarity, and should appease those who have been disappointed.

HAYDN: Minuet in C Major. See **BRUCH: Kol Nidrei**.

HAYDN: Symphony No. 92, in G Major, ("Oxford"). The Paris Conservatory Orchestra, conducted by Bruno Walter. Three 12" discs (6 sides), in Set VM-682†, price complete with album \$5.

During Haydn's visit to Oxford to receive the honorary degree of Doctor of Music, this symphony, commissioned by the Concerts Spirituels of Paris, was performed and since that time the sub-title Oxford has always been associated with it. There are four movements: *Adagio-Allegro spiritoso*; *Adagio*; *Menuetto (Allegretto)* and *Trio*; *Presto*.

This excellent recording with its unusually clear definition and wide range of dynamics, was originally reviewed in the November 1939 *Record Supplement*. Little can be added at this time except to say that Bruno Walter and his Paris players have given us a magnificent interpretation which we highly recommend.

HAYDN: Trios for Piano Violin and Cello. Lili Kraus, Simon Goldberg and Anthony Pini. Six 12" imported discs (12 sides). Price complete in society album \$15.

In 1799 Haydn published an edition of his trios for violin, cello and piano and entitled them: "Sonatas for the pianoforte with violin and cello accompaniment." Thus their character is clearly defined. Cecil Gray, in the booklet which accompanies the records, says: "While Haydn's Quartets are miniature symphonies, his piano trios are rather enlarged sonatas. They belong to entirely different species, and this is probably the explanation of the neglect with which the trios have met in modern times, for they have been judged according to string quartet instead of sonata standards—from the standpoint of ensemble instead of solo texture—and have consequently been found wanting. But taken for what they are—the musical equivalent of drawings or etchings with a wash of colour—they hold their own with any other category of the master's work."

The trios included in this, the first volume of the Haydn Trio Society, are:

No. 2, in F sharp Minor—*Allegro; Adagio cantabile; Tempo di Menuetto*

No. 3, in C Major—*Allegro; Andante; Presto*

No. 5, in E flat Major—*Poco allegretto; Andantino; Allemande*

The music of these almost unknown trios is of a delightfully tuneful and limpid character. Especially ingratiating are the second and third movements of No. 3, but there are several other movements which will linger in the memory: the *Andantino* of No. 2—a lovely cantabile movement in Haydn's best style; the *Allemande* of No. 5, with its beautiful sonorous piano passages. Of these trios, No. 5, played by Jacques Fevrier, Jean and Pierre Fournier (AS-55/56) has been recorded before.

Miss Kraus and her associates, while making the most of their separate parts, form a superb ensemble. Matched by recording that has captured the tone of the individual instruments with the greatest fidelity, and maintaining a perfect balance, this performance of the first volume of the *Haydn Trio Society* makes a most auspicious debut.

HUMPERDINCK (ENGELBERT)

HUMPERDINCK: Hänsel und Gretel—Abridged Opera (arr. Weigert and Maeder). Four 12" imported disc (8 sides), Nos. D-CA8000/3; price \$5 the set.

From the first notes of *Suse, liebe suse*, to the finale after the Witch's timely "baking," when the children are reunited with their parents, we have a set of discs that

is most enjoyable. Sung in the original German, by the following distinguished cast, this is the most complete version of this delightful score available:

Hänsel	Else Ruziczka
Gretel	Tilly de Garmo
Witch	Marie Schluz-Dornburg
Peter (Father)	Eduard Kandl
Gertrude (Mother)	Emma Bassith
Sandman and Dewman	Margarete Wagenar

Berlin State Opera Chorus and Orchestra, conducted by Hermann Weigert.

To this excellent recording we suggest that you add the *Overture*, played by the Berlin Philharmonic, conducted by Wolfgang Beutler (D-LY6177), thereby completing the most important musical portions of the score.

IRELAND (JOHN)

IRELAND: Concertino pastorale (5 sides) & Downland Suite—Minuet. The Boyd Neel Orchestra, conducted by Boyd Neel. Three 12" imported discs, Nos. D-X253/55; price \$6 the set.

Dedicated to Boyd Neel, *Concertino pastorale* was first performed in the cathedral cloisters in Canterbury during the 1939 Music Festival, by this orchestra. There are three movements: *Eclogue (Sostenuto—Allegro moderato)*, a pastoral dialogue; *Threnody (Lento espressivo)*, a song of lamentation; *Toccata (Allegro molto ma non troppo)*. The implicit titling of the movements is the only clue the composer gives for a program, but this typically English music, with its wealth of poetical inspiration, does not pall, and should find many friends.

The performance and recording of this interesting contemporary British composition are all that one could ask for.

KRENEK (ERNST)

KRENEK: Eleven Short Piano Pieces, from Op. 83. Ernst Krenek (piano). Two 10" discs (4 sides), in Set CM-X171; price complete with album \$2.50.

Ernst Krenek wrote Opus 83 because of the dearth of suitable contemporary piano literature for teaching. Written in the twelve-tone technique, which was formulated by Arnold Schoenberg, these engaging studies have the following notes by the composer: *Dancing Toys*—Binary form of periodic structure; *A Boat, Slowly Sailing*—Ternary form in barcarolle rhythm; *Streamliner*—Etude-like piece in major and minor thirds, such as are offered by the arrangement of the basic twelve tone series; *The Sailing Boat, Reflected in the Pond*—Literal replica of *A Boat, Slowly Sailing*, turned upside down, as suggested in the title; *Glass Figures*—Sustained staccato-study, in ternary form; *Walking on a Stormy Day*—Rhythmically pronounced, energetic piece, with short introduction and

coda; *Peaceful Mood*—Lyric intermezzo, with emphasis on the side of harmony; *Little Chessmen*—Jerky piece, with capricious shifting of accents, in free form; *On the High Mountains*—Free rhapsodic piece, built on dramatic contrasts in sound colors and dynamic nuances; *Bells in the Fog*—Free three-part form, with heavy climax in the middle; *Indian Summer Day*—Lyric epilogue. A loose chain of freely articulated phrases of unequal length and structure, held in floating balance—"musical prose."

The recording of the piano tone has been satisfactorily accomplished.

LOTTI: *Crucifixus*. See **COLLECTIONS: EARLY LITURGICAL MUSIC**.

MALOTTE: *The Lord's Prayer*. See under **SONG RECITAL**.

MASSENET (JULES)

MASSENET: *Hérodiade*—*Vision fugitive*, Act II & *Le Roi de Lahore*—*Promesse de mon avenir*, Act IV. Mario Basiola (baritone, in Italian), with Orchestra. 12" disc, No. C-70093D; price \$1.50.

Mario Basiola, late of the Metropolitan, can hardly be said by any stretch of the imagination to possess either the voice or technique necessary for a satisfactory interpretation of these lyrics. All of the subtleties so necessary for the interpretation of French music have completely eluded him.

There is no version of the *Promesse de mon avenir* available, but John Charles Thomas has given us a very satisfactory interpretation of the *Vision fugitive* (V-1639).

Basiola's disc can be said to be satisfactorily recorded, but not an artistic success.

MASSENET: *Manon*—*Le Rêve: En fermant les yeux*, Act II & *Ah! fuyez, douce image*, Act III. José Janson (tenor, in French) with orchestra, conducted by François Ruhlmann. 12" imported disc, No. PAT-PAT153; price \$2.

José Janson, a member of the Paris Opéra-Comique, sings these two popular tenor arias from Massenet's *Manon* with distinction. Possessor of a good, well produced voice, he gives us the best *Reve* since Tino Rossi (C-4185M) astonished record collectors. *Ah! fuyez, douce image* is in excellent taste and has, thanks to Pathé, an organ which adds much to the complete realization of this aria.

The recording is very fine and maintains a good balance between the voice and the orchestra.

MILLOCKER (KARL)

MILLOCKER: *Gasparone*—*Anzoletta* sang: *Komm, mia bella* & **MARCHESI:** *La Folletta*. Erna Sack (soprano, in German) with Chorus and Orchestra. 10" imported disc, No. T-RA2035; price \$1.50.

Miss Sack is joined by the chorus, in both the tuneful *Canzonetta* from *Gasparone*, and S. E. Marchesi's *La Folletta*. The artist's warm, limpid voice, which is so perfectly produced throughout its remarkable range, is recorded in all its beauty on this disc.

MOLLOY: *The Kerry Dance*. See under **SONG RECITAL**.

MORET (ERNEST)

MORET: *Le mois des mois* & **TRAD:** *Aime-moi, bergère* (harmonized by Henry Février). Eleanor Steele and Hall Clovis (soprano and tenor, in French), with piano accompaniment. 10" imported disc, No. PD-561139; price \$1.50.

These two charming French chansons are sung to piano accompaniment by Eleanor Steele and Hall Clovis. An excellent choice of material and good recording are features of this disc.

MOZART (WOLFGANG AMADEUS)

MOZART: *Così fan tutte*, K. 588—*Overture* & *Die Entführung aus dem Serail*, K. 384—*Overture*. The Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. 12" imported disc, No. T-RE2522; price \$2.

These two often recorded overtures, as played by Schmidt-Isserstedt and the orchestra, on this disc, are the best versions. The orchestra plays with tremendous zeal, and the recording has captured the orchestral tone and balance with amazing fidelity.

MOZART: *Symphony No. 38, in D Major*, K. 504 ("Prague"). The Chicago Symphony Orchestra, conducted by Frederick Stock. Three 12" discs (6 sides), in Set CM-410†; price complete with album \$6.

The Symphony without minuet, as this work is often called, was performed in Prague, January 19, 1787, with Mozart conducting. It is a work of more profound character than its predecessors. Written during the transition from the carefree Mozart of the twenties to the man touched with melancholy and disillusionment, its omission of the customary minuet is thought by some biographers to be of significance. However, the *andante* is in spirit a Minuet, so we do not believe this to be the correct view. There are three movements: *Adagio—Allegro; Andante; Finale*.

Dr. Stock's interpretation is very satisfying. In comparing his reading with that of Bruno Walter (VM-457), we find that he has stressed the more serious nature of the work a little more strongly, and yet in the *Finale* he achieves more lightness and spirit than Walter.

The recording is in every way exceptional, having captured each subtle shade of instrumental color with fidelity, and preserving a very fine balance.

This album set of Mozart's *Prague* is a noteworthy addition to the Masterworks Library.

NANINO: *Diffusa est gratia*. See **COLLECTIONS: EARLY LITURGICAL MUSIC**.

PALESTRINA: *Exaltabo Te, Domine*. See **COLLECTIONS: EARLY LITURGICAL MUSIC**.

PITTALUGA: *Romance de Solita*. See under **SONG RECITAL**.

PUCCINI: *La Bohème—Mi chiamano Mimi*. See **CHARPENTIER: Louise—Depuis le jour**.

PURCELL: *The Libertine—Nymphs and Shepherds*. See under **SONG RECITAL**.

SCHUBERT (FRANZ)

SCHUBERT: *Horch, horch, die Lerch* & **BRAHMS:** *Sapphische Ode*, Op. 94, No. 4; **WOLF:** *Gesang Weylas*. Kerstin Thorborg (contralto, in German) with Leo Rosenek (piano). 12" discs, No. V-16969; price \$2.

With this miniature song recital, Kerstin Thorborg makes her debut on the Victor label. The songs in this group have been recorded numberless times, but it is safe to say that this disc, displaying Mme. Thorborg's remarkable interpretative ability and rich voice to advantage, will find an honored place in many record collections.

The recording is excellent with a good balance between voice and Mr. Rosenek's expert accompaniments.

SCHUBERT: *Moments Musicaux*, Op. 94. Artur Schnabel (piano). Three 12" discs (6 sides), in Set VM-684; price complete with album \$6.50.

Schnabel once again turns to Schubert, playing the complete *Moments Musicaux*: No. 1 in C Major; No. 2 in A flat Major; No. 3 in F Minor; No. 4 in C sharp Minor; No. 5 in F Minor; No. 6 in A flat Major. This is the only complete recording available, and was formerly available as an import (G-DB3358/60), as the version by Ethel Leginska (CM-94) has been withdrawn. Of the individual numbers, there have been numerous discs of No. 3, while Nos. 2 and 4 have also appeared.

This music suits Schnabel's interpretative style perfectly, and he takes full advantage, giving us a very fine version which has been cleanly recorded with a good balance.

SCHUBERT: *Symphony No. 8, in B Minor* ("Unfinished"). The Berlin Philharmonic Orchestra, conducted by Alois Melichar. Four 10" imported discs (8 sides), Nos. D-E7047/50; price \$3 the set.

Melichar's reading of the *Unfinished* has not been available in America before, and his conception is based on sound musical understanding. The recording, which is of high Continental standards, has captured the rich tone of the orchestra with clarity.

This is another of the very fine items taken from our new Decca-Polydor catalogue which is meeting with so much enthusiasm.

SCHUBERT (FRANZ)

SCHUBERT: *The "Wanderer" Fantasia*, Op. 15 (trans. Liszt). Clifford Curzon (piano) and the Queen's Hall Orchestra, conducted by Sir Henry J. Wood. Three 12" imported discs (6 sides), Nos. D-X185/87; price \$6 the set.

The "Wanderer" Fantasia, in its original version as a piano solo, has not fared any too well with the recorders. Clifford Curzon, playing Liszt's effective transcription for piano and orchestra, turns in a performance that is distinguished by his sensitivity and musicianship. His treatment of the slow movement is one of the most beautiful examples of piano music to be found on discs. His keen insight into the work, his excellent technique and his command of varying degrees of tonal color make this the most satisfactory reading to date.

The balance between the soloist and the orchestra is good, and the recording is noteworthy.

SCHUMANN (ROBERT)

SCHUMANN: *Liedesgarten*, Op. 34, No. 1 & *So wahr die Sonne scheint*, Op. 37, No. 12. Eleanor Steele and Hall Clovis (soprano and tenor, sung in German) with piano accompaniment. 10" imported disc, No. PD-561138; price \$1.50.

Eleanor Steele and Hall Clovis (Mr. and Mrs. Clovis) have made many appearances in joint recitals both in America and Europe. During their last trip abroad, this disc, which is one of their first recordings, was released in France.

Two delightful duets by Schumann are sung in intimate style by these artists, and the recording has captured the essential charm of their presentations. *Liedesgarten* is a "first", while *So wahr die Sonne scheint* is enhanced by the absence of the orchestration which marred our enjoyment of the Lehmann-Melchior disc (V-1907).

SCHUMANN: *Mondnacht*, Op. 39, No. 5 & *Stille Tränen*, Op. 35, No. 10. Karl Schmitt-Walter (baritone, in German) with Michael Raucheisen (piano). 10" imported disc, No. T-VA1919; price \$1.50.

This month we present Karl Schmitt-Walter's interpretations of two Schumann songs, of which *Stille Tränen* is recorded for the first time. The beautiful voice and sensitive musicianship of this talented artist are displayed to good advantage, and the recording has maintained a nice balance between the voice and the piano.

STRAUSS (RICHARD)

STRAUSS: *Don Quixote*, Op. 35. (9 sides) & *Schlagobers—In der Konditorküche*, Op. 70. The Berlin State Opera Orchestra, conducted by Richard Strauss. Five 12" imported discs, Nos. D-LY6087/91; price \$6.25.

Strauss's own interpretations of his works have always been sought after by record buyers, and his reading of *Don Quixote* is especially favored.

Taken from our exclusive Decca-Polydor catalogue, this set features some very good recording, and has an additional advantage by including the excerpt *In the Confectioner's Kitchen* from the Ballet-Pantomime *Whipped Cream*.

STRAUSS: *Der Rosenkavalier*, Op. 59—Waltz. Vitya Vronsky and Victor Babin (two pianos). 12" disc (2 sides), No. V-13150; price \$1.50.

These two young artists give a very nice performance of the waltz movements from *Der Rosenkavalier* which has been well recorded. The piano tone is good.

STRAVINSKY (IGOR)

STRAVINSKY: *Capriccio for Piano and Orchestra*. Jesus Maria Sanromá and the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" discs (4 sides), in Set VM-685; price complete with album \$4.50.

Each year the Boston Symphony presents a "feature work" at the Berkshire Music Festival. The past two seasons have featured Prokofiev's *Lieutenant Kije* (VM-459), and his witty *Peter and the Wolf* (VM-566), while this year the selection is the brilliant but superficial *Capriccio* of Stravinsky.

Stravinsky, in writing of this work, has said: "I had in mind the definition of a *capriccio* given by Praetorius, the celebrated musical authority of the eighteenth century. He regarded it as a synonym of the *fantasia*, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name."

Sanromá and Koussevitzky have given us a performance of the work which far excels Stravinsky's own (CM-152). In fact, they succeed in making the music sound much greater than it really is.

The recording is on the same level as the performance—superb. The detail, definition, and remarkable range of dynamics, together with perfect balance, gives us one of the year's outstanding set of discs.

WAGNER (RICHARD)

WAGNER: *Rienzi—Overture* (3 sides) & *Les Troyens à Carthage—Marche*. The Paris Conservatory Orchestra, conducted by Felix Weingartner. Two 12" discs, in Set CM-X169; price complete with album \$3.50.

The best previous version of the overture to the seldom heard *Rienzi* was played by the Boston "Pops" (VM-569), and the only reading of the *Marche* was recorded by the London Symphony Orchestra, conducted by Sir Hamilton Harty (D-25540).

Weingartner and his Paris players, having been accorded first rate recording which has a good balance and brings out the various instrumental qualities, now may be said to top the list.

WOLF: *Gesang Weylas*. See **SCHUBERT:** *Horch Horch, die Lerch*.

SONG RECITAL

GLADYS SWARTHOUT In **SONG**. Gladys Swarthout (mezzo-soprano) with Lester Hodges (piano). Four 12" discs (8 sides), in Set VM-679; price complete with album \$8.

With this well chosen and recorded album, Gladys Swarthout makes a most auspicious re-appearance on the lists. Her recordings in the past have not always been too kind, but with this album, it can be said that they are now as near perfection as is possible.

The contents of the album, sung in four languages, are outstanding, presenting as it does several songs that are new to the discs, as well as several that have never been widely obtainable. The selections are:

HANDEL: *Rinaldo—Lascia ch'io pianga* & **DOWLAND:** *Come Again Sweet Love*; **PURCELL:** *The Libertine—Nymphs and Shepherds*.

CHAUSSON: *Le Temps des Lilas* & **PITTALUGA:** *Romance de Solita*; **GRANADOS:** *El Majo Descrito*.

CARPENTIER: *Serenade* & **ANON:** *My Lagan Love* (arr. Harty).

MOLLOY: *The Kerry Dance* & **MALOTTE:** *The Lord's Prayer*.

John Alden Carpenter's *Serenade* and *My Lagan Love*, one of *Three Traditional Ulster Airs* as arranged by Harty are "firsts." *Romance de Solita*, from the ballet suite *Romeria de los Cornudos* by Pittaluga, one of the most gifted of the younger Spanish composers, is recorded as a vocal excerpt for the first time (a complete recording

of the suite is in the Spanish HMV Catalogue). Granados' charming *El Majo Descrito*, is much more in the spirit than Ninon Vallin's version (D-20327). *The Kerry Dance* is well known, but Miss Swarthout succeeds in instilling new life and new meaning to the song. Of the two old English airs, *Nymphs and Shepherds* has been sung by Elsie Suddady (G-E413), while Max Meili has recorded *Come Again Sweet Love* (in VM-495). John Charles Thomas has presented his version of Malotte's setting of *The Lord's Prayer* (V-1736), but again Miss Swarthout's interpretation is to be preferred. Handel's beautifully expressive *Lascia ch'io pianga* in this collection tops the fine version recorded by Maria Olszewska (G-D1465). The high spot of the set discloses Miss Swarthout at her best in the tender and wistful *Le Temps des lilas*, which is the last part of Chausson's setting of Bouchor's *Poème de l'Amour et de la Mer*, Op. 19. Here by the expert use of tone color, and without the aide of an orchestra for which the song is scored, Miss Swarthout completely realizes the somber text, and we are sure the last phrase—*Avec notre amour est mort à jamais*, will linger in your memory for some time to come. Charles Panzera made a fine version (G-DB4971) with orchestra, but for the once his disc must yield to Miss Swarthout.

Lester Hodges is the assisting artist at the piano throughout this admirable recital, playing with style and taste.

The recording is first rate, capturing the lovely rich quality of Miss Swarthout's voice and maintaining a perfect balance at all times.

From the point of selection and interpretation, this is the finest song recital that Victor has given us, and we have no hesitation in giving our complete indorsement.

FOLK MUSIC

AFRIKAANS

SONGS OF THE SOUTH AFRICAN VELD. Josef Marais and his Bushveld Band. Three 10" discs (6 sides), in Set D-113; price complete with booklet and album \$2.

Until a few months ago, the rich folklore of the South African Veld was practically unknown to the majority of Americans. Josef Marais, a native of the Veld, has arranged and translated these examples from Afrikaans into English, giving us an interesting group which shows the merging of the native and the European influences.

The following songs are contained in the album: *Stellenbosch Boys*; *Tante Koba* (a most amusing lady); *Stay, Polly, Stay*; *Pack Your Things and Trek Fretra*; *Brandy Leave Me Alone*; *Here am I*; *Sarie Marais*, and *Henrietta's Wedding*.

Devoid of all artifice, the performance by Mr. Marais and his musicians captures the same spirit as do his programs on the NBC network. The recording is good and we hope that another album will soon follow with some of the songs in the original Afrikaans.

AMERICAN NEGRO

Little David; Joshua Fit de Battle ob Jericho & Swing Low, Sweet Chariot (arr. H. T. Burleigh). Eleanor Steele (soprano) and Hall Clovis (tenor), with piano accompaniment. 10" imported disc, No. PD-561140; price \$1.50.

Three spirituals arranged by Harry T. Burleigh are pleasingly sung by these artists whose first records appear under the auspices of French Polydor.

I Know a City Called Heaven & I Got a Mule (both arr. by Hall Johnson). The Hall Johnson Choir. 10" disc, No. V-4497; price \$1.

The Hall Johnson Choir in another pair of their distinguished interpretations. Beautifully sung and recorded.

COLLECTIONS

EARLY LITURGICAL MUSIC

NANINO: Diffusa est gratia; GENEVAN PSALTER: To My Humble Supplication; PALESTRINA: Exaltabo Te, Domine; DURANTE. Kyrie; LOTTI: Crucifixus. The Columbia University Choir, directed by Lowell P. Beveridge. Two 10" discs, Nos. CU-103/104; price \$2, the pair.

The Choir of Columbia University, under the direction of Lowell P. Beveridge, gives us some beautifully sung examples of early liturgical music.

The performance is first rate, and, while the recording is not quite as good as that of the commercial companies, it is of a sufficiently high calibre to make these discs a valuable addition to the lists.

SONGS OF PALESTINE. Robert H. Segal (baritone) with Chorus, conducted by A. W. Binder, and Alexander Richardson (piano). Three 12" discs (6 sides), in Set VM-687; price complete with album \$5.

A collection of the songs of the pioneer (Chalutz), is presented by Mr. Segal.

The titles are: *Shirath Hechalil; Emathay; Hazorim B'dimah; Pakad Adonay; Yeruhalayim; Ayn Charod; Ma-aseh Seh Ugdi; Ba-ah Menucha; Nigun Bialik*, and *Shir Eres*.

The history of Palestine folk song is yet young. The beginnings go back to the middle of the last century, and it is interesting to note the different sources from which they have sprung. The singer, Mr. Segal, has a pleasing voice and the recording is good.

SYNAGOGUE MUSIC. Cantor Robert H. Segal with the Synagogue Choir, conducted by A. W. Binder, and Alexander Richardson (organist). Three 12" discs (6 sides), in Set VM-688; price complete with album \$5.

From time to time we receive many requests for some good examples of the music used in the Synagogue. Here, with first rate recording, Cantor Segal has sung with the choir, many of the old traditional songs.

Represented in this collection are: *Kol Nidre; Tov L'Hodos; V'hakohanim; Kaddish; Hashkivenu; Kiddush*.

GEORGE and IRA GERSHWIN SPECIALS. George Byron (tenor) and Bobby Tucker (piano). Four 10" discs (8 sides), in Set Gn'l-G14; price complete with album \$4.50.

The numerous "gems" in the musical comedy successes of the prolific Gershwin have never been fully recognized by the recording companies. Therefore, it is a relief to come across an album of unhackneyed songs without the label "arranged by."

Eight songs which are making their recording debuts are:

By Strauss—"The Show is On" (1936) & Blah-Blah, Blah—"Delicious" (1931)

Lorelei & Isn't It a Pity—"Pardon My English" (1932)

Three Times a Day—"My Fair Lady" (1925) & 1 Love to Rhyme—"The Goldwyn Follies (1938)

The Half of It Dearie Blues—"Lady Be Good" (1924) & The Jolly Tar and The Milk Maid—"A Damsel in Distress" (1937)

George Byron, whose pleasing voice and keen understanding of the lyrics, and Bobby Tucker, a pianist of distinction in the night club field, have united their talents in presenting this well recorded album of new material.

SERVICE And FOOTBALL MARCHING SONGS.

Dick Powell with Quartet and Orchestra. Six 10" discs (12 sides), in Set D-142; price complete with album \$2.60.

Included are: *Don't Give Up The Ship; Song of The Marines; On, Wisconsin! The Eyes of Texas Are Upon You; The Illinois Loyalty Song; Stein Song; Rambling Wreck From Georgia Tech; Victory March; The Army Air Corps; The Marines' Hymn; Semper Paratus; On, Brave Old Army Team.*

MELODIAS CUBANAS. Orquesta Lecuona Cuban Boys. Three 10" discs (6 sides), in Set V-S35; price complete with album \$2.75.

Included are: *Colibri; Petrol; Cocktail de Congas; La Comparsa; Salvaje; Bajo la Luna.*

HUMOR

The Socialite Singer—"You Go To My Head" & Make Like Garbo. Sheila Barrett (commedienne), with Sam Walsh (piano). 12" disc, No. Sch-5502; price \$1.

Two of Miss Barrett's amusing sketches. *Make Like Garbo*, should be a warning to all stage struck mothers with amusing(?) little daughters. The recording is good.

NATIONAL And PATRIOTIC AIRS. The Decca Band with Lyn Murray Mixed Chorus, directed by Frederick Rich. Three 10" discs (6 sides) in Set D-139; price complete with album \$1.40.

Included are: *The Star Spangled Banner; America; Anchors Aweigh; Don't Give Up The Ship; Oh, Columbia The Gem of The Ocean; Yankee Doodle; Dixie.*

DUST BOWL BALLADS

DUST BOWL BALLADS. Woody Guthrie (singing with guitar accompaniment). Two Volumes: Vol. I—three 10" discs, in Set V-P27; Vol. II—three 10" discs, in Set V-P28; price \$2.75 each.

Those who have seen *The Grapes of Wrath*, from the John Steinbeck book of the same name, have heard Woody Guthrie, an "Oakie", who sang *Blowin' Down This Road*, in the movie.

Guthrie, who has lived through the worst of the Dust Storms, April 14, 1935, and who hoofed it to California, where he experienced the life of an itinerant fruit packer in the jungle camps, has collected the songs which he presents in these two volumes. Sung in "Oakie" dialect, these songs are a commentary on his wanderings and the experiences of his fellow migrants, whose interpreter he is, voicing their sorrows, their courage their unfailing humor and their will to live.

Vol. I—*Talkin' Dust Bowl Blues; Blowin' Down This Road; Do Re Mi; Dust Cain't Kill Me; Tom Joad.*

Vol. II—*The Great Dust Storm; Dusty Old Dust; Dust Bowl Refugee; Dust Pneumonia Blues; I Ain't Got no Home in this World Anymore; Vigilante Man.*

The recording is clear and we have an interesting side of Americana never before presented on discs.

DINNER MUSIC

DINNER MUSIC—Vol. II. The Victor Dinner Ensemble, directed by Alberto Rizzi. Three 10" discs, in Set V-P29; price complete with album \$2.75.

A collection of light music expertly played by the Ensemble includes: *First Waltz* (Durand); *Berceuse* from "*Jocelyn*" (Godard); *Minuet in G* (Beethoven); *Narcissus* (Nevin); *Träumerei* (Schumann); *Minuet in G* (Paderewski).

The recording is good.

BARBER SHOP HARMONY

BARBER SHOP HARMONY. The Capitol City Four. Three 10" discs, in Set V-P26; price complete with album \$2.75.

As sung by the Capitol City Four, the prize winning quartet of 1939, the old favorites in this album will prove enjoyable.

Included are: *Dear Old Girl; I've been working on the Railroad; Down Mobile; Castle on the Nile; After Dark; Just a Dream of You, Dear; By the Watermelon Vine; Sweet Adeline; Down by the Old Mill Stream.*

The recording is good, but we would like to know if father ever went to a barber shop that sported a Hammond Electric Organ. Why not just plain unaccompanied singing, or, if needs be, an inoffensive guitar accompaniment. One of the boys might have toted his instrument along.

CAVALCADE OF AMERICAN PRESIDENTS 1900-1940

Victor presents this rare historical document of the voices and opinions of four decades of American Presidents.

Liberty of the People—Theodore Roosevelt; Peace—William H. Taft; Democratic Principles—Woodrow Wilson; Address at Hoboken on return for burial of 5,212 American Soldiers, Sailors, Marines and Nurses, May 23, 1921—W. G. Harding; Welcome to Col. Lindbergh on his return from Paris, June 11, 1927—Calvin Coolidge; Shall We Send Our Youth to War?—Herbert C. Hoover; An extract from a radio address by President Franklin Delano Roosevelt on September 30, 1934, On the Broader Definition of Liberty; The Star Spangled Banner—Pryor's Band. Four 12" discs (8 sides), in Set V-PS1; price complete with album \$10.

BLACK LABEL CLASSICS

IBERIA (Images, Set III, No 2) (Debussy)

Paris Conservatory Orchestra; Coppola. Album V-G10; \$3.25.

DEATH AND TRANSFIGURATION (R. Strauss)

London Symphony Orchestra; Albert Coates. Album V-G11; \$3.25.

SIEGFRIED IDYLL (Wagner). Vienna Philharmonic Orchestra, conducted by Bruno Walter & **THE FAIRIES—OVERTURE (Wagner).** London Symphony Orchestra, conducted by Albert Coates. Album V-G12; \$3.25.

LYRIC SUITE (Grieg) & HOMAGE MARCH (Grieg)

London Philharmonic Orchestra; Sir Landon Ronald. Album V-G13; \$3.25.

MUSIC OF THE SPHERES — Waltz (Joseph Strauss)

Viennese Waltz Orchestra with Chorus. 12" disc, No. V-36300; \$1.

CORDOBA (Albeniz—Orch. O'Connell)

Victor Symphony Orchestra; Chas. O'Connell. 12" disc, No. V-36318; \$1.

PAGLIACCI—Prologue (Leoncavallo)

Apollo Granforte (baritone, in Italian) with La Scala Orch. 12" disc, No. V-36299; \$1.

SONG OF FAITH (Carpenter)

Chicago a Cappella Choir; Noble Cain, with Symphony Orchestra and Organ. Two 12" discs, Nos. V-26529/30; \$1.50.

BADINAGE (Herbert-Chemet) & SELECTIONS FROM "SWEETHEARTS" (Herbert-Chemet).

Renée Chemet (violin). 10" disc, No. V-26602; 75c.

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choly Baby. 10" disc, No. C-35548; price 50c.

Charles Trenet with Orchestra conducted by Wal-Berg.

Ah dis, Ah dis, Ah Bonjour & La vie qui va (both
from film "Je Chante"). 10" disc, No. C-4239M;
price 75c.

Lucienne Delyle with Orchestra: Pierre Chagnon.

Danser dans vos bras & Si ça pouvait durer toujours.
10" imported disc, No. C-DF2654; price \$1.50.

Guy Ferrant with Orchestra, directed by Marcel Cariven.

C'était Hier! & La valse des adieux. 10" imported
disc, No. C-DF2652; price \$1.50.

Jeanne Aubert with Wal-Berg and his Orchestra.

Ne me dis pas merci & Je n'ose. 10" imported disc,
No. C-DF2651; price \$1.50.

Rina Ketty with Orchestra, directed by Marcel Cariven.

Fermons la porte & Rendez-moi mon coeur. 10"
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Two Old French Songs (arr. Grandjany), No. 1—Le
bon petit Roi d'Yvetot, No. 2—Et ron ron ron, petit
patapon & BULL: The King's Hunt (arr. Grand-
jany). 10" disc, No. V-2095; price \$1.50.

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Waltzes from "Count of Luxembourg" (Lehar) &
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